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# American Art News

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## GREAT TAPESTRY SOLD.

One of the most important Gothic tapestries in the world has just been acquired from Messrs. P. W. French & Co. by Mr. Edward A. Faust, President of the St. Louis Art League, at a price said to exceed five figures. This is the "Prophecy of Nathan," seen last year for the first time at the tapestry exhibitions in Buffalo and Brooklyn, and that will occupy the place of honor at the coming tapestry exhibition in Phila.

It is a wonderful composition that pictures the story of David and Bathsheba in three scenes, and that was evidently created by the same designer from the same models, and woven in Brussels on the same looms as the famous David set in the Cluny Museum.

The tapestry measures 12 feet by 22 and commands the immediate admiration of all who see it, although it does not possess the paint qualities that some insist on, being an exemplification of the most extreme use of rib-and-hatching contrast to separate figures and motifs and produce gradations of shade and hue. It is said to have been formerly in the Royal Spanish collection, and after that in the Chateau de Vierville in Calvados. There is no other tapestry of equal importance west of the Alleghanies.

## LEAGUE WITHDRAWS AWARDS.

The Municipal Art League of Chicago has withdrawn its prizes awarded annually since 1903 for exhibitions by members of the Chicago Artists' Club. Such action was forecasted last year, when the artists, led by Lawton Parker, objected because the women did not have artists on the Committee of Awards. A group of artists refused to hang pictures, claiming the women had no authority to award prizes, though they could make purchases if they chose.

The plan to discontinue the awards, when presented in resolution form by Mrs. W. F. Young, was adopted unanimously.

## RICKETTS APPEAL HEARD.

Arguments on a petition for the reversal of a decision of Judge Carpenter, holding Robb R. Ricketts, formerly of the defunct firm of Moulton & Ricketts, art dealers in contempt of court, were begun in Chicago last week before the U. S. Circuit Court of Appeals.

Mr. Ricketts failed to obey an order of Frank L. Wean, referee in bankruptcy, that he turn over the surrender value of a life insurance policy for \$5,000, of which his wife, Jennie B. Ricketts, is the beneficiary, to the trustee in bankruptcy, Frank M. McKey. The surrender value was \$1,210.27 on March 15, 1914, when the involuntary petition in bankruptcy was filed.

Roy D. Keehn, attorney for Mr. Ricketts, contends that the order of the referee was void and unenforceable and that, therefore, the commitment of the petitioner under contempt proceedings was likewise invalid.

## MUSEUMS NOT MAUSOLEUMS.

"An art museum should be an art museum, and not an art mausoleum," said Mr. Charles L. Hutchinson, president of the Chicago Art Institute speaking in the rooms of the Wilkauer Art Society last week. His topic was "Development of the Art Movement in the West."

"Every one to whom is entrusted the conduct of an art museum asks himself often and seriously what is the proper function of an art museum," said Mr. Hutchinson. "In former years this was answered that it should preserve and care for permanent collections entrusted to its keeping and keep the galleries open under more or less severe restrictions to the public. The art museum of today, if it properly fulfills its function, is no longer a mere storehouse. It must offer to the public changing exhibition of contemporaneous art."

"It is not the sole mission of art to amuse, nor is art alone a mission for moral instruction. Here is another subject worthy of discussion—the value of an ideal. May we not attribute the present war in Europe to the fact that the world has grown rich and strong in material things at a rapid pace during the past twenty-five years, while its advance in morals has in no wise kept pace? Art still has a mission. It is a luxury for the rich, but a necessity for the poor."

Mr. Hutchinson told of art as it made European countries famous for several centuries, and inquired: "Is there any reason why there should not be another renaissance of art? Are not present conditions favorable for such a movement? Why should not our own country be the center of a new renaissance?"

## TO SAVE EXPOSITION BUILDINGS.

The military board headed by Maj. Gen. J. Franklin Bell to decide the fate of the Exposition buildings, which stand on government property at San Francisco will report to the Secretary of War. The original agreement with the government was that all buildings on its property be down within four months after the close of the Exposition. Among these buildings, which have been listed as desirable to save, are the Palace of Fine Arts, the Missouri Building, the Japanese pavilion and the Enlisted Men's Club. The board will determine what buildings if any are suitable for military purposes.

## SAFETY FIRST POSTER PRIZES.

The Safety First Society of Greater Detroit offers at the current Safety First Federation of America convention 20 prizes for a poster for the whole country. The competition will close about Jan. 1 and there will be prizes of \$300, \$100, \$50, \$30 and \$20.

## NEW RODINS COMING.

Four of the latest works of Auguste Rodin will soon arrive here, following their purchase by Col. Samuel P. Colt, of Bristol, R. I. The group contains "The Hawk and the Dove," "Eve," much sought by the Metropolitan Museum, "Psyche" and "Le Lion Dououreux." The desire of the sculptor not to separate any of the four in their sale led to his refusal to sell the "Eve," and finally to their purchase by Col. Colt.

## MINN'PLS MUSEUM PURCHASES.

A collection of Cypriote pottery and glass has been recently purchased by the Museum from the Dunwoody permanent fund. It is from the duplicate material of the Cesnola collection in the Metropolitan Museum.

Seventeen drawings and etchings by Joseph Pennell that have been on exhibition at the Museum now become a part of the permanent collection. The Museum itself purchased fourteen, and the others were bought for the Museum by John R. Van Derlip, President of the Fine Arts Society.

## CLAIMS NOT A ROMNEY.

A special cable to the Sun from London, dated Oct. 20, says:

"Mr. Henry E. Huntington, nephew of the late Collis P. Huntington, is suing in the English courts to recover the greater part of the purchase price of a portrait of Mrs. Siddons and her sister, Fanny Kemble, sold as the work of Romney. The case will come to trial in the near future."

"Mr. Huntington paid \$100,000 for the picture under a guarantee of its genuineness. Subsequently he came to doubt the genuineness of the work and sent it to London, where it was examined by eminent 'experts.' The examination resulted in a difference of opinion."

"Mr. Huntington contends in his suit that the painting is not a genuine Romney and that it is worth only \$1,000. The defendants will call witnesses in rebuttal to establish that the picture is really what it was sold for."

"Although the transaction was put through in New York, the suit is brought in England and will be tried in London for the sake of convenience, since practically all of the experts on Romney's work live here."

"An application was recently made to the court to have Mr. Huntington attend the trial and testify. Mr. Huntington's counsel opposed this application and the court directed that his testimony be taken by a commission in New York. The Court of Appeals later reversed this decision and ruled that Mr. Huntington must come here and testify."

## FALSE AND FORGED BRONZES.

Referring to an article in the August 14 issue of the AMERICAN ART NEWS from its London correspondent the London Star says: "Americans who buy bronzes in London are the special mark of the producers of a number of faked bronzes of a particularly fine artistic finish, which, it is stated, are extremely difficult to detect from the general antique."

"The faking of bronzes, of course, is no new thing in the art world, for bronzes, unfortunately, lend themselves easily to the art of the unscrupulous but clever craftsman."

"It is most difficult to decide the authenticity of bronzes," an official at one of the museums told a 'Star' man, "and I know bronzes in several private collections about which I should be very loth to pass judgment."

## West-end Expert Opinions.

"West-end art dealers also agreed that the faked bronze was extremely difficult to pick out from that made by the master hand of some Italian sculptor, but they did not know of many high-priced fakes on the London market, as the circle of collectors was small, and, in the main, fairly expert."

"It is the Americans who are deceived," an art dealer said, "and it is to America that these fakes go chiefly. The standard of art knowledge is not so high there, and many spurious bronzes pass muster in the private collections of America which would be spotted very quickly here."

## Fakes from Italy.

"Personally, I doubt if the best fakes are made in London, for we generally find they come from Italy."

"There they are found by people with a little knowledge, whereas if they were put straight into a sale here there might be awkward inquiries as to their history."

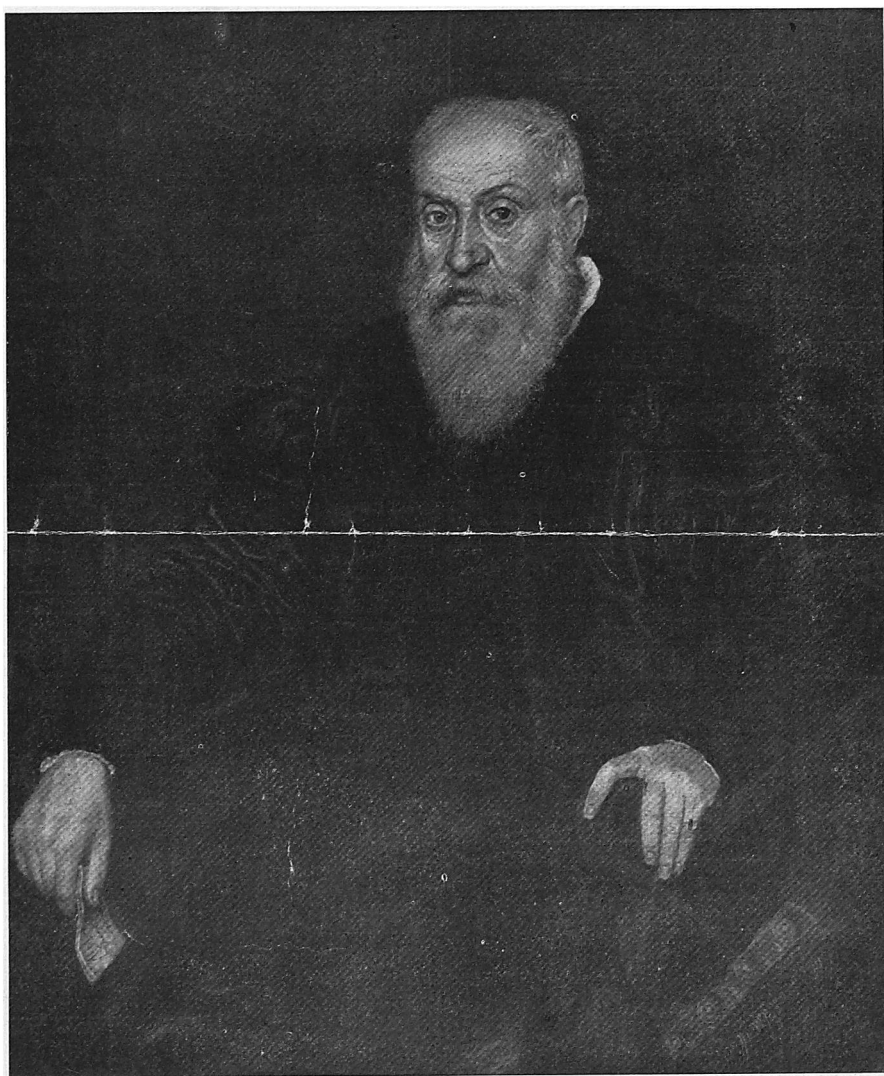
"Tourists in Italy are still deluded into the belief that they have picked up a valuable bronze in an out-of-the-way village, and bring it home, expecting to pay for their holiday out of the profits. In that way many of these faked figures from Italy find their way to the saleroom."

## Victimised Americans.

"As a matter of fact, the London art world generally regards Italy as being drained dry of the genuine antique, and the fakers realizing this have been devoting increasing attention to the American market. The AMERICAN ART NEWS, for instance, specially warns its readers to be on their guard, and 'L. G. S.' gives there a list of the latest fakes of a gang which, he says, 'is working in a big way.'"

## HENRY HUNTINGTON ILL.

Mr. Henry E. Huntington, the well-known art collector and bibliophile, and nephew of the late Collis P. Huntington, who has been dangerously ill at his home, 5th Ave. and 57 St., is happily much improved.



A VENETIAN NOBLEMAN

Paolo Veronese

In the Worcester Museum

## ENGLAND EXPORTS PICTURES.

According to the report of an English Commission, there have been about 500 old masters exported within the last few years, mostly to America, including: 52 Rembrandts, 29 Gainsboroughs, 27 Van Dycks, 26 Romneys, 25 Franz Hals, 21 Rubens, 12 Hobbemas and 4 Raphaels.

The English Commission does not favor the Italian plan of forbidding the export of art works, but proposes placing funds at the disposal of the National Gallery for the purchase of art works coming on the market. It is proposed, among other changes, to increase the parliamentary annual grant for this museum from £5,000 to £25,000.

## NEW STATUE OF KAISER.

The design of the new equestrian statue of the Kaiser to be placed at Heidelberg has been completed. It represents the Emperor with a marshal's baton, and beneath a bas relief depicting the struggle of the Knight and the Dragon is the inscription: "Germany has never been vanquished when she has been united." Another bas relief representing the crowning of fallen heroes is inscribed: "Through life and death toward victory."

Among the series of the Pennell etchings and drawings is a new one, the Minneapolis Flour Mills.

## TWO YOUNG TITUS PORTRAITS.

Many readers of the ART NEWS will have noticed the similarity, in pose and general aspect, of the Rembrandt portrait of his son Titus, reproduced last week and reported sold from the Althorp House collection by Earl Spencer and that which is in the Altman collection at the Metropolitan Museum. The open eyed, smiling youthful charm which irradiates from both and the similarity of costume emphasize the likeness, not alone, as is but natural of the subject, but also of the two works. The Althorp picture, which dates from 1648, shows Titus at about the age of 7 or 8, while that in the Altman dates from 1655 when he was circa 15. In the Altman picture there appears the emphasis of light and shade which is so characteristic of the master's mature art, while in that from Althorp the face is almost entirely in light and most delicately modelled. Both are on canvas, the Altman 65 centimetres high by 56 wide and the Spencer 76 high by the same width.

**PATERSON TEXTILE DISPLAY.**

The Paterson loan exhibition of textiles now on in the City Hall, Paterson, N. J., until Oct. 31 is important as an accomplishment, but is even more important as a promise for the future. It is held in the city that is the center of silk manufacture in America, where a knowledge of what has been woven in silk in past ages, can be made immediately productive in the form of improved products and better designs. The expenses of the exhibition are being met by the local Chamber of Commerce that appreciates the value to Paterson of a form of publicity that helps local manufacturers to raise the quality, as well as increase the quantity of their output.

The leading American museums and dealers have co-operated generously. The exhibition has been assembled, arranged and cataloged by a man who is familiar with ancient textiles, as well as with the making of exhibitions, Dr. Meyer-Riefstahl, who was publicity manager for the extraordinary exhibition of Mohammedan art held in Munich four years ago.

**Sumptuous Catalog Planned.**

The purpose of an exhibition like this is not merely to thrill the amateur lovers of the antique, or even to inspire to higher efforts the men behind the looms. Unless a permanent and worthy record of the exhibits is published, the effect will be but temporary. A superb folio volume lavishly illustrated, not in halftone but in more pleasing and accurate form, was created as a memorial of the Munich exhibition. It is earnestly to be hoped that the Paterson committee will be able to bring out the work that they are planning and to which they invite subscriptions on their historical exhibition of textiles, to contain a hundred photogravure plates, with others in color, a short history of the textile art as exemplified by the exhibits, and a complete catalog of the exhibits prepared by Dr. Riefstahl. Nothing has helped Germany in recent years toward raising the merit of German art industry so much as the huge tomes that assemble for the student and manufacturer adequate pictures and descriptions of the masterpieces of the past, in textiles and furniture and architecture, as well as in painting and sculpture.

**Practical Side of Display.**

Again I wish to return to the practical side of this exhibition. It is being held in the city that it can help most. Whether the citizens of Chicago or Minneapolis know anything about the history of design in silk, counts for but little in the development and growth of these cities. But for Paterson such knowledge is vital. It should permeate the atmosphere and be the foundation of the whole educational system there. A permanent textile museum as at Lyons and Crefeld should be established to supplement with actual examples the teaching of the library of textile books that should be the most extensive in the world, at least on the subject of silk. The United States already leads the world in quantity of silk manufactures, why not in quality also?

The present exhibition was assembled with almost incredible speed and under extraordinary difficulties, and the catalog was printed as rapidly as a daily newspaper. So that it would be unjust to cavil at doubtful attributions and the sometimes awkward English. The exhibition as a whole is well selected and well arranged, and the inexpensive catalog should be in the possession of all those interested in the textile arts, and on the shelves of public libraries in cities where there are important textile industries. The introduction that shows praiseworthy familiarity with Folke's "Seidenweberei" will be found especially valuable by contrast with the textile articles in gen-

eral encyclopedias and books of reference in English. It shows briefly the development of textiles from ancient Egypt to modern Europe, and shows an understanding of texture that is as welcome as it is unusual.

Of course there are numerous examples of Coptic fabrics in the exhibition. I hope that the permanent catalog will describe these more fully. Perhaps it might have been better to omit these non-silk stuffs, even though they do fill an important gap in the history of pattern. I feel that an exhibition should be organized along the simplest possible lines, and with the fewest possible divergent suggestions to mislead the unwary and the inexperienced.

**Some Notable Exhibits.**

Silk brocade No. 31, with elephants, griffins and hippocamps in round medallions, red and yellow and green, is an important specimen showing the influence of Sassanid-Persian upon Byzantine design. It is loaned by the Cooper Union Museum of Decorative Art, from which Museum comes also interesting XIII and XIV century Lucca silks. Among English embroideries the "star" piece, one of the most precious in the world, is loaned by Mr. J. Pierpont Morgan and was made in England circa 1290. Of XV-XVIII century Italian textiles XV-XVIII century Spanish, XVII and XVIII century French and of Hispano-Arabic, Persian, Turkish and other Oriental cloths there is a great variety. There are two picture tapestries, one Louis XIV, Gobelin and one Gothic from the early XV century. The description of the latter might have been made more adequate by reference to my catalog of the tapestry exhibition a year ago at the Avery Library.

Among museums and collectors who have loaned numbers are Boston Museum, Brooklyn Museum, Museum of Decorative Art, Cooper Institute; Museum of Cleveland, Ohio; Museum of R. I. School of Design, Prov., R. I.; Metropolitan Museum, Horatio G. Curtis, Boston; Henry G. Dearth, Dr. Arnold Genthe and J. P. Morgan, N. Y.; Miss R. A. Polhemus, Brooklyn; Dr. Denman Ross, Boston; J. H. Wade, Cleveland, Ohio; Hervey E. Wetzel, Boston, and Duveen Brothers, French & Co., Funaro & Keller, Dikran G. Kelekian, Hagop Kevorkyan, Loo & Co., Luigi Orselli, Dr. Tabet, Robert de Rustafjaell and Yamanaka & Co., all of N. Y. Geo. Leland Hunter.

**PLAYING THE GAME.**

Fifteen years ago Richard L. Miller left his home in St. Louis for Paris to study art. \* \* \* He returned to the Mound City last November, and in the year since is reputed to have made \$30,000 painting portraits of well-known St. Louisians. \* \* \* The explanations is incidental to qualifying Mr. Miller as an artist. When questioned as to the truth of the story that he had made \$30,000 in the last year, Mr. Miller replied:

"That's not a proper thing to ask. I may make more and I may make less than that amount. Art is not a matter of money."

"In this country they measure a man's worth by the money he makes. In Paris the question is 'is his work original?' There are few good things in this country because of that miserable 'best seller idea'—that cheap catering to the popular taste."

"That Harrison Fisher stuff, for instance, is all bosh. He's just giving the people what they want. I know Fisher personally. He has told me often that he was 'just playing the game' and giving them the 'dope' they wanted."

From the standpoint of art, Mr. Fisher's work may be all that Artist Miller says it is. From the standpoint of finances it is considerably above that of Mr. Miller's own revenue returns, and from that of recognition considerably superior to that of the St. Louisian. All of which probably doesn't concern either Mr. Miller or Mr. Fisher a great deal, but merely opens up a field for speculation as to the more desirable in life, "fame to-morrow or a comfortable living to-day?" \* \* \*

While Mr. Miller evidently has a very high appreciation of what constitutes real art, he nevertheless recognizes there is another angle to the situation that seldom is seen by artists who refuse to "play the game." Many a man of great talent starts in painting, in literature and in sculpture with very high ideals. If he finds the public unappreciative of his work along the established technical lines, few can see any real reason for him turning aside to fill a popular want and reap a financial harvest. \* \* \* In the division of his moments he is practicing real economics by providing for himself and his, looking after to-day and hoping for the morrow. There is nothing particularly inspiring in a starvation career to-day that people a hundred years from now may recognize you as a genius. For again, they may not.—Little Rock Democrat.

**MUSEUM PICTURES CRITICIZED.**

The November number of the Forum, out today, contains an article by Mr. Willard Huntington Wright, on "The Paintings of the Metropolitan Museum," which is a severe criticism on the institution's standing as a factor in art education. Opening with a statement that "Predjudicial complacency has always been one of the most corrupting and disintegrating factors of a national existence" the writer goes on to say:

"No better example of this spurious complacency in a nation can be brought forth than the attitude of the American public toward the paintings in the Metropolitan Museum of Art. We have come to consider this institution as of genuine aesthetic value, possessed of much of the best graphic art; and we deem it adequate to meet the national demand for an educational exhibition of the world's greatest painting eras."

"The Metropolitan Museum," continues the writer, "warrants no such attitude, however. From the standpoint of its paintings (to which this article is devoted) it is distinctly a second-rate exhibition. It is not representative of either the great art of the past or the present. Nor has it any educational value save a minor one. Not one great school of painting is shown to advantage by a comprehensive selection of canvases."

**An Extreme View.**

Mr. Wright opines that "fully fifty per cent. of the pictures in the Museum are worthless, no matter what viewpoint we assume toward them and that by their removal the Museum would be a more truly educational show. It would reveal," he says, "the development of art to better advantage, for it would then approach nearer to a homogeneous display, and would thereby create a more accurate impression of art history. But even with an intelligent elimination of all the worthless work, there would be but little to recommend the Museum as a great national art institution, for even when we find pictures of the principal men of the past we approach only from a distance the true greatness of ancient painting. The majority of the pictures of the masters are not examples of their best work, nor even their characteristic work; in many cases, in fact, they are representations of their most inferior work, and could readily be dispensed with. Fully three-fourths of the canvases of the leading graphic creators give no adequate impression of the artist's genius. In the entire collection there are less than a dozen pictures which are coequal in rank with the greatest art."

The author condemns the system of hanging and says "the arrangement that prevails is chaotic and meaningless."

**Individual Works Criticized.**

Then follows a discussion on how individual painters are represented, from which the following excerpts are made:

"Let us first look specifically into the Museum's offerings. To begin with it might be well to name twenty of the greatest representative painters the world has produced and to set down briefly the manner in which they are represented. As to who these twenty are is a subject which might be open to infinite discussion, but the following names, I believe, will be generally accepted without cavil: Michelangelo, Rubens, El Greco, Veronese, Giotto, Tintoretto, Masaccio, Renoir, Cézanne, Leonardo da Vinci, Giorgione, Titian, Goya, Delacroix, Borraza, Rembrandt, Pollaiuolo, Velazquez, Poussin and Ingres."

"Borraza," says Mr. Wright in part, "is represented by a large altar piece, but unfortunately it is a detached bit of beauty. \* \* \* But what of the great Italian primitive, Giotto. \* \* \* there is nothing of his. \* \* \* Masaccio \* \* \* is not represented even by a copy. \* \* \* Pollaiuolo \* \* \* is shown in one frieze of disputed authorship. \* \* \* Leonardo da Vinci—there is no picture by the great Florentine. \* \* \* The most glaring omission \* \* \* is of Michelangelo. \* \* \* Rembrandt, however, is well represented. \* \* \* Of Giorgione \* \* \* there is nothing. \* \* \* Of Rubens, the greatest painter the world has produced, \* \* \* the Metropolitan Museum has two fairly representative works. \* \* \* Of Velazquez \* \* \* there are four examples—enough in number if they were all of his best work. But two of them are undoubtedly copies from the Prado and the Hermitage \* \* \* and the sole picture \* \* \* from the brush of Titian can be ranked only among his very worst works. \* \* \*

"Again, there are only three Tintoretto's. \* \* \* Veronese \* \* \* has only one canvas here. 'Mars and Venus United by Love,' which is inferior to many in the Louvre and the National Gallery. \* \* \* Next to Ruben's 'Wolf and Fox Hunt,' the best picture in the Museum is the El Greco. \* \* \* The Poussin \* \* \* is small and simple, but good. \* \* \* it is hung badly and high. \* \* \* Goya \* \* \* is represented by a painted Caprichio of little value except as a record; by 'A Jewess of Tangier' which is even less consequential; and by the Portrait of Don Sebastian Martinez, which fortunately is one

of the most purely beautiful bits of painting of the collection. \* \* \* Of Delacroix there is only one canvas. \* \* \* David \* \* \* is not represented at all. Nor is Ingres. \* \* \* But one of the most unforgivable and unnecessary omissions in the entire collection is the case of Renoir, who is represented by a single canvas. Cézanne \* \* \* has only one small work. \* \* \* His canvases can be had at a price much lower than they will bring five years hence and at a tenth of what they will bring in twenty. In fifty they will outbid Rembrandt. \* \* \* Yet our Museum has recently bought an utterly worthless canvas by Cecilia Beaux. \* \* \* With its list of second-class men the Museum is less deficient. \* \* \* The Netherlands painters are better represented. \* \* \* But there are no works \* \* \* by Dirck Bouts, Van Outwater, Jerome Bosch, Brower, Jacob Cornelius, Paul Potter and Van Gogh. \* \* \* While the British school is adequately represented as to numbers, the works are generally far from being good. \* \* \* There are no Thornhills, no Burne Jones's, no Holman Hunt's, no Ramsey's. And though Brangwyn is a poor painter, he is of sufficient importance to be shown. \* \* \*

**Italians and Americans.**

"The Italian school," concludes Mr. Wright, "is the worst represented of all. \* \* \* Turning to the German School we find a few good pictures. \* \* \* The pictures of the Spanish School are few and far between. \* \* \* We now come to the American School. These pictures are truly representative of this country up to ten years ago, but beyond that they do not adequately go. There are better artists working in New York now than the great majority of those hung in the Museum. \* \* \* In this American exhibition there are, to be sure, many charming and competent works. \* \* \* Quantity, not quality, would appear to be the keynote of the Museum's policy. \* \* \*



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## LONDON LETTER.

London, Oct. 13, 1915.

An admirable exhibition is that of the London Salon of Photography now on in the galleries of the Royal Watercolor Society and showing distinct originality in the manner of its arrangement. Frames, for instance, have been altogether dispensed with, and the photographs are seen beneath a sheet of plain glass, resting upon nails. This method has distinct advantages, for not only does it enable foreign exhibitors to contribute with greater facility and so familiarize our own photographic artists with foreign work, but it enables the merits of each print to be examined with the distraction of possibly inappropriate surroundings. Each successive year these exhibitions of the London Salon testify to the strides which photographic science is making in the realm of art, gradually solving the problems of color and treating the questions of composition and lighting with the skill demanded in ordinary painting. Happily very few pictures connected with the war are on view, the aim of the majority of exhibitors evidently being to achieve perfection of technique and handling rather than to reach notoriety through sensationalism of subject.

It was a happy thought on the part of Messrs. Yamanaka of New Bond Street, to organize, on behalf of the Red Cross Society, an exhibition of Japanese works of art belonging to English collectors. Over 60 leading English collectors have responded to the appeal made and have sent of their zest, so that when the exhibition opened on Oct. 11, it was found that it comprised much of great interest both in old lacquer work, ivory sculpture, metal work and prints. Many of our English connoisseurs have in the past enjoyed exceptional opportunities for acquiring rare and early specimens of various kinds of Japanese arts and crafts, while others have specialized in the finest of modern handiwork, so that the greatest variety exists. Among the exhibits is an interesting collection of old pottery dating from the 7th Century B. C., some 12th Century sword furniture and some particularly beautiful inro of the 14th and 15th Centuries. In all, some 3,000 pieces have been loaned. England's alliance with Japan in the present war makes the co-operation between this distinguished firm and English collectors particularly appropriate and Messrs. Yamanaka are to be complimented on the graceful thought which prompted their action.

This month is to see the completion by Mr. Lee Warner of the Medici Society, of the Quattrocentenary Edition of Vasari's "Lives," as well as an illustrated booklet of "Twelve Scenes from the Life of Christ, after Duccio," with notes on the pictures by Mr. G. F. Hill of the British Museum. All these booklets, issued under the Ricardi Press, are of such uniform quality and so excellent as regards type, matter and general production that Mr. Warner's announcement will be hailed with pleasure by many on are booklover.

It is good to know that when the war is ended, Great Britain is not to be at the mercy of any unsightly memorials to its dead soldiers, which it may please local authorities or committees to erect. An influential association, called the Civic Arts Association has been formed, with the laudable object of discouraging the erection of monuments which shall detract from the beauty of public places in lieu of adding to them and it is hoped that corporations, and also private donors, will avail themselves of the advice which the Association is prepared to furnish. By means of offering prizes for suitable designs and by organizing exhibitions, the Association hopes to put itself into touch with the artists best fitted for the work, and eventually to secure for them the commissions for the principal undertakings of the kind. The Committee is an important one, containing the names of persons distinguished in various departments of art and science. With so laudable an object in view, few will grudge the humble five shillings which constitutes the annual subscription.

The first week in November will see the sale at Glendining's of the Japanese collection formed by the late W. L. Behrens, who made a special feature of fine netsuke, medicine boxes and sword ornaments. A number of Buddhist carvings and shrines, as well as some Chinese antiques are included. L. G-S.

## BUDAPESTH'S HALS.

The Budapesth Fine Art Museum, according to the Kunstchronik, has a picture by Franz Hals, from the Paris collection of Moritz Kann, representing a handsome young man. It was exhibited at the 1911 Paris exhibition of 17th century Dutch masters, and was reproduced in W. R. Bode's "Life and Works of Franz Hals," published in 1914. The original drawing likewise appeared in the catalog of drawings of old masters issued by the Stadel Institute of Frankfurt last year.

## SALES PAST AND TO COME.

## Japanese Art.

Mr. Mitsuo Komatsu of Tokio has consigned to the Anderson Galleries for unrestricted sale a fine collection of Japanese prints, original drawings, and books, which goes on public exhibition Oct. 30, preliminary to the sale on the evenings of Nov. 3 and 4. The collection contains a complete set of the "36 Views of Fuji," by Hiroshige, 25 of his "36 Views of Yedo," and a complete set of "22 Stations of Tokaido." There are seven of the set of "Mother Love" by Utamaro, and many other examples of his work, including the famous triptych, "Girls Gathering Awabi Shells." A score of the famous artists of Japan are represented in the collection.

## Boston Coin Sale.

John E. Burton of Milwaukee was a coin collector as well as a collector of books. His collection, which embraces rare American and foreign gold, silver and copper coins, will be sold by the Anderson Galleries on the afternoon of Nov. 5. The collection is unusually rich in gold coins, the division including a very fine Jewish shekel, the earliest Jewish coin, and some examples of the private gold "slugs" put out in California half a century ago. Among the Ameri-

ing, and \$14.50 and \$11 documents signed by Charles I and II, respectively. L. W. Gabriel Weiss paid \$260 for a letter by Burns to Lady Don of Coates and Miss Belle da Costa Greene \$30 for a letter from La Guiccioli alluding to Byron.

At the Wednesday session Mr. Smith was again the chief buyer. He gave \$120 for a letter addressed by Henry VIII to Pope Clement and signed unusually "Henricus;" \$115 for a document signed by Edward IV; \$112.50 for a letter of Queen Elizabeth; \$67.50 for a letter of Queen Henrietta Maria; \$60 for a letter in latin from Henry VII to the Duke of Milan; \$21 for a letter of Cowper; the same amount for a receipt signed "Jno. Driden," and for a letter of Geo. III to the Duke of York, and \$15 for a Mss. poem, "Chivalry at a Discount," by Edward Fitzgerald.

Mr. J. B. Soley gave \$55 for a document in Latin of Henry VII; Mr. P. F. Madigan \$29.50 for two letters of De Quincey. The total for the first two sessions was \$3,279.10.

## Americana Sold in Phila.

At the sale of a collection of Americana by Stan. V. Henkels in Phila. Oct. 13-14, an Indian Spelling Book by David Zeisberger printed by Henry Miller in 1776 was sold for \$47.50. "Father Abraham's Almanac" for the year of our Lord 1777,



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At the Bonaventure Galleries

can copper coins are all the rarities in fine condition. The dates most precious in the eyes of collectors are the cents of 1793, 1799 and 1804. Over \$200 a piece has been realized on some occasions for specimens of these dates. The "Liberty Cap" cent of 1793 has an auction record, made in this city in 1910, of \$340. The Burton collection has three very fine examples of the earliest Roman bronze coin, the aes, which was a huge affair, thick and round in shape, cast to weigh a pound, in the year 350 B. C.

## Joline Sale Part VII.

The book sale season was opened Tuesday at the Anderson Galleries with the offering of the first installment of part VII of the library of the late Adrian H. Joline. Mr. George D. Smith was, as usual, to the fore and paid \$610 for an extra-illustrated copy of Ellis' "William Harrison Ainsworth and His Friends," in which appear 165 autograph letters of Ainsworth and other literary material. He also secured for \$165 the Mss. of 6 verses of Byron's "Oscar of Alva," with which was an autograph: for \$130, an official letter signed by the Duke of Parma, High Chancellor of the Empire under Napoleon I, and for the same amount a letter of Charles I in French to Louis XIII. He further secured for \$40 a letter of Elizabeth Barrett Browning; for \$28, a letter of Bright to Greeley, on the re-election of Lincoln; for \$18 a letter of Brown-

etched \$37. Another, with same title for the year 1762, sold for \$22. A folio volume dated London, 1753, by Joseph Besse, treating of the sufferings of the Quakers, went for \$24. A Historical Memoir of the Schuylkill Fishing Company with portraits of the members and dated 1830 was sold for \$14. The "Boston Imprint" published in 1725 containing the results of the Synods of the Churches of Mass. fetched \$13.50.

## Fine Collection of Lincolniana.

The first important sale of books of the season will begin Monday next, with the dispersal at the Anderson Galleries of Part I of the library formed by John E. Burton of Milwaukee. This division embraces the Lincolniana, which is so large that five afternoon sessions will be necessary to dispose of it. Mr. Burton was an industrious collector for many years, beginning by acquiring two small collections in the West and then buying from dealers and at auctions in this country and Europe. In the Lambert sale last season one page from Lincoln's Sum Book, showing how the boy Lincoln

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worked his examples in arithmetic, sold for \$360. There are three of these pages in the Burton collection, containing examples, autographs and a stanza by Lincoln. A more personal or characteristic souvenir of Lincoln would be difficult to procure. The pages show the hard mental toil of the youth at night, after the day's work was done in the fields, in 1822 and 1824, when he was educating himself. The Lincoln medals, broadsides and relics—among the latter a lock of his hair—are interesting, and among the books and pamphlets are some items not previously known to bibliographers.

## Rare Americana.

Part III of the Burton Library which the Anderson Galleries will sell in five sessions, beginning Nov. 8, contains standard sets and first editions and some very unusual items of Americans, like Covert's "True and Almost Incredible Report," London: 1631; the "Royal Commentaries of Peru," London: 1688; Willard's "Spiritual Descriptions," Boston: 1699; Coxe's "Description of Carolina," London: 1741, and "A Poem Suitable to the Present Day," by Beigelow, Worcester: 1776, which was not in the Church library and was unknown to Sabin, Evans and other bibliographers.

## GERMAN ART NOTES.

The famous Jan Sorel altar, with a view to avoiding the danger from proximity to the Italian front, has been placed in the store room of the Vienna Imperial State Gallery. Since its restoration in 1881 by Herr Karl Schellein of Vienna it had remained in the church of Obervellach.

A domestic museum under the skilled direction of Rector Goebel was recently opened at Emmerich-on-the-Rhine. It contains the antiquities of the municipal collection. The first group consists of prehistoric finds from the neighborhood.

The Berlin art exhibition now on has many interesting exhibits. Among them a view of Pontresina by Wilhelm Geissler of Berlin, "Breakfast Table," by Body Wille of Düsseldorf, and a still life by Ludwig Muhrmann, of Dresden.

The exhibition early last spring at Frankfurt of works by Wilhelm Altheim, afforded the admirers of the late master an opportunity of seeing his paintings in collective form, to the number of 30 specimens. Under present conditions special interest attached to a military picture. "The Death of Prince Louis Ferdinand," dated 1892. One of the features of this artist's works is his sparing use of color. A score of etchings completed the varied collection.

Among the works of Max Sievogt lately acquired by the Berlin Copper Plate Cabinet, are a number of etchings, including early impressions of views in the Zoological Garden. Prominent objects are lions, lionesses, tigers and jaguars. Other etchings embrace scenes from "Reineke Fuchs" and "The Prodigal Son."

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Bratton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

## THE OCTOBER BURLINGTON.

Tancred Borenius, in the October number of the Burlington Magazine, writes of Giovanni di Paolo's "Sts. Fabian and Sebastian," owned by Mr. Robert Ross and which reproduced for the first time forms, the frontispiece. Herbert P. Horne follows with some "Notes on Luca della Robbia" based on Prof. Allan Marquand's work on the Sculptor, and supplemented by original and illuminating notes by the reviewer. Campbell Dodgson discusses "Two New Drawings by Durer in the British Museum," a jousting scene and a cavalcade. Sir Martin Conway has the opening article on the much scattered Bamberg treasury. F. Schmidt-Degener writes of a Dossi in the Boyman's Museum; A. F. Kendrick has the first article on the Tapestries at Eastnor Castle, and C. J. Holmes writes of an attractive portrait of a woman by Ferdinand Bol owned by W. R. C. Witt. Lionel Cust talks of the Mona Lisa with particular reference to the work claimed by Mr. John R. Eyre to be another version of the subject, and now Mr. Cust rather unkindly says "apparently added to the increasing number of doubtful old masters in the Museum at Boston, U. S. A." Roger Fry has an appreciative note on Sir William Van Horne. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

## A JUDGE'S CURIOUS CHARGE.

If the published story of the trial of the suit in Philadelphia last week of the artist Gruppe against the collector Kinsley to recover the value of a canvas attributed to Mauve, told in our last issue, is correct—the instructions or charge of Judge Dickinson to the jury—namely that that body would not have to consider whether or not a picture in question was by Mauve, but only whether an agreement to purchase the picture had been made by Kinsley—was a curious, and it seems to us, an illogical one.

The defendant, Kinsley, produced a witness, a young artist named Albers, who testified that the figures on the canvas were not true to Nature, while the forte of Mauve was in making his figures true to Nature. Gruppe's witness, Mr. Charles F. Haseltine, artist and dealer, on the other hand, testified that the work was unquestionably by Mauve.

Are we to understand that if these witnesses or others, had testified that the picture was a spurious one, that Judge Dickinson would have ruled that Mr. Kinsley was bound by an agreement to take from Mr. Gruppe, at a figure agreed upon beforehand a work by Mauve, that he was, therefore, bound to accept and pay for, a work that competent authorities declared not to be what the agreement called for? How could the Jury have decided, even on the Judge's charge that Mr. Kinsley was bound to carry out the agreement with Mr. Gruppe, had it not felt, and presumably on Mr. Haseltine's testimony, that the picture was a genuine example of the dead Dutch master?

It is to be hoped that Judge Dickinson's ruling will not act as a precedent in future cases of the kind, for, if it should, of what use is competent testimony on the validity of art works?

## THE MUSEUM COMPLIMENTED.

The Metropolitan Museum has "arrived," as the French would say, or in other words, has reached the prominence as an art Institution that the great art Museums of Europe have long enjoyed, one of the chief proofs of which, is the calling into question by writers and critics of the validity or unrepresentative character of some, at least, of their possessions or exhibits.

While there have been sporadic criticisms in the American press, for some years, of this or that work owned and shown at the Metropolitan, it has remained for Mr. William Huntington Wright, extracts from whose article in the current issue of the Forum magazine entitled "The Paintings of the Metropolitan Museum," we give elsewhere in this issue; to make a general and somewhat scathing criticism of the validity and lack of representative character of the pictures—chiefly the Old Masters, in the Museum.

It would appear that Mr. Wright is more desirous of achieving a reputation for erudition in the history of painting, than of endeavoring to accomplish a judicial summing up of the merits and defects of the Museum's pictures, and it would also seem that he is, to judge from his article, not sufficiently aware of the difficulties that any Museum, and especially one in a country still young in art, finds in acquiring not only unquestionably authentic, but even first class or representative examples of artists, and especially of those long dead and gone.

One would really think, in perusing the article, that Michael Angelos, Da Vincis and Raphaels, could be picked up on the streets of European Capitals any day, and that the easiest thing in the world is to secure old pictures whose authorship will not be questioned, and often by competent authorities.

While there is truth in some of Mr. Wright's strictures, the majority of these, it seems to us, are hardly fair. The collections of the greatest European Museums contain questionable and unrepresentative canvases, many of them. Why then, should the Metropolitan be blamed for lapses?

Of recent years there has been much, and good, weeding out of its pictures by the Museum authorities and the general average of the canvases it owns, is improving constantly.

The Museum is the great and leading art Institution of the country. It should be supported by kindly, not adverse criticism and while we ourselves opine that it should pay more attention to the building up and strengthening of its collection of early Americans—we also believe that, in general, its pictures are wonderfully good, under its conditions—lack of funds for many years, changing Boards of Trustees, and Directors, the small and constantly lessening output of good examples of old and modern Masters the world over, and the red tape that inevitably hampers the management and progress of all public or semi-public institutions.

We have published portions of Mr. Wright's article, simply because we believe that he has by said article, unconsciously complimented the Metropolitan as we have above explained.

## CORRESPONDENCE

## Rockefeller and Aphrodite.

Dear Sir: Having read in your August issue an article entitled "Rockefeller and Aphrodite," telling the story of the purchase by Mr. John D. Rockefeller of the Statue, recalls to me my efforts on behalf of the then reputed owner of the work, Mr. F. Linton, now deceased, to whom I was presented by Mr. Charles de Kay shortly after my arrival from England in this country in 1909.

My visit to America was made in order solely to place on view a collection of old Masters at my studio near the National Arts Club then in West 34th Street, New York. Mr. de Kay suggested an exhibition of these at the Arts Club, and through the kindness of Mr. F. Linton the "Aphrodite" was unearthed from her long sojourn in the Columbia Storage Warehouse, where she had for many years, rested in seclusion, and placed in the centre of the large gallery of the Arts Club, making an important feature of the fine exhibit, and exciting much discussion.

## Following History of Statue.

After six weeks this exhibition closed, and the statue was removed again to her former resting place in storage.

Meeting Mr. Linton one day at the Arts Club I suggested he send the Aphrodite to my studio in 34th Street, and I would endeavor to effect its sale. This he acceded to, and the statue there was admired by a select number of connoisseurs, but still the question of authenticity always balked a sale. Finally, having the acquaintance and friendship of the late Sir Purdon Clarke, then Director of the Metropolitan Museum, I endeavored to obtain his influence to further the purchase of the Aphrodite for the Museum, but the Directors declined on the grounds of lacking the necessary purchase price of \$150,000. I again approached Sir Purdon and asked him, in event of my obtaining a purchaser would he accept on behalf of the Museum a gift of the statue—to which he acceded. I finally found a wealthy Western man who accepted by proposition, and having apprised Sir Purdon of my efforts, we together decided upon the place where "Aphrodite" was to stand in the Museum.

## The Deal Called Off.

The \$100,000 which Mr. Linton had agreed to accept was about to be paid over, when the Equitable Life Insurance troubles came on and my buyer withdrew his offer for the time being, promising if the money market improved by Spring he would be willing to carry out his first proposition.

As Spring approached I prepared to return to England and business in Wall Street had not really improved, so Aphrodite was again placed in captivity by her owner, and I returned to Europe.

## In British Museum.

To my great surprise, accidentally meeting Mr. Charles de Kay in London and questioning him one day as to what had become of "Aphrodite," he remarked that he had been commissioned to effect her sale in Europe and hoped to influence the Directors of the British Museum to place the statue there "on view." This Mr. de Kay accomplished, in so far as the exhibition was concerned, but his efforts to induce the Museum to purchase were of no avail.

## French Critical Opinion.

After many meetings both in Paris and London with Mr. de Kay respecting the "Aphrodite" I know that, although he prevailed upon Rodin to give this opinion as many other artists did, of the work, they all refrained from an absolute and positive opinion of its being the work of Praxiteles, as its owners claimed.

## British Museum Director's Opinion.

Through a transaction which involved an ancient Egyptian lamp I, at this time, through the courtesy of the late Mr. J. Pierpont Morgan, formed the acquaintance of Mr. Smith, the authority on early Greek art at the British Museum. He then informed me that if I cared for his opinion on any early Greek art work at any time, he would gladly give it to me. Not having heard for some time of the "Aphrodite," I called upon Mr. Smith, desiring to have his opinion and directly after admission to his office and stating the purpose of my visit, he smilingly said: "Why Miss Schanck that statue is an old Roman work, very beautiful but not ancient Greek. No doubt, to my mind, the artist conceived the idea after the Venus de Medici, as the likeness is very pronounced in its pose and features. This is why the British Museum did not purchase the statue. The last is the second time the work has been exhibited in the Museum, the first having been some twenty years ago, and it was then rejected as a purchase, for the same reason as now." He informed me he believed the statue had been returned to America.

It would be interesting to know how and when the Aphrodite passed from its owners whom Mr. Linton represented, to the dealers who sold it to Mr. Rockefeller.

After these few years of silence during which I frequently was asked by my friends "What has become of the beautiful Aphrodite?" I am very much astonished to learn of the purchase by Mr. John D. Rockefeller of the statue and offer my congratulations on the purchase, position and place he has given it, in his beautiful grounds at Pocantico Hills.

A. Schenck.

New York, Oct. 19, 1915.

## OBITUARY.

## Frank T. Sabin.

Frank T. Sabin, the well-known London dealer in prints and pictures, and who was almost as well known to the art trade and collectors here as in Europe, as he spent many years of his younger life in this country, died in London October 1 last.

Mr. Sabin was a man of most genial and agreeable personality and was greatly liked and esteemed by a host of American friends and patrons, who will be grieved and shocked at the news of his death. Exceedingly well read and cultivated, he was also an authority on early English and American prints and on Americana in general.

He had a gallery on Shaftesbury Ave., London, for many years after his return to his native land, but some eight years ago removed to 172 New Bond St., where his handsome rooms and the fine prints, old books and pictures he there assembled, were an attraction for many American friends and collectors. Mr. Sabin was one of the oldest friends and patrons of the AMERICAN ART NEWS which, in common with a host of friends in this country and Europe, deeply mourns his loss.

## Mrs. Richard Newton, Jr.

The many friends of Mr. Thomas B. Clarke and his family, and of the artist, Richard Newton, Jr., are deeply grieved at the comparatively sudden death, following a brief illness, last week, of Mrs. Richard Newton, Jr., formerly Miss Grace Clarke, at her home, No. 22 East 35 St.

Mrs. Newton inherited her father's artistic taste and interest. She was a young woman of rare sweetness of character, and was greatly esteemed and beloved. The sympathies of an unusually wide circle of friends go out to Mr. and Mrs. Clarke and Mr. Newton in their sad bereavement.

## L. Clarence Ball.

L. Clarence Ball, landscape painter in oil and water color, died Oct. 9 in South Bend, Ind., at the age of 50. He had contributed to the Indiana Art Exhibit and the displays of the Society of Western Artists. He leaves a widow.



## CHICAGO.

The Artists' Guild is inaugurating its season with an exhibition of paintings by members of the fraternity and thirty-six canvases are included in the show held in the galleries of the Guild's Fine Art Shop, Fine Arts Building. The display is seemingly an early leader to the important annual international exhibition of American paintings in the Art Institute next month. Every canvas shown is new, and with few exceptions are memories of Summer journeys in quest of "atmosphere" and inspiration.

Pauline Palmer's "Sketching Out of Doors," painted at Provincetown, Mass., where Mrs. Palmer spent the Summer, is a coast picture, redolent with sea breeze, with driftings of rain-drenched clouds, and happily human in the group of girls on the rocky shore. Anna L. Stacey shows "Muir Woods of Marine, California," a colorful work done while touring the Pacific Coast last Summer, while John F. Stacey shows "Through the Eucalyptus," another colorful landscape, one of his Summer products.

Other artists represented are L. S. Parker, F. A. Werner, O. D. Grover, W. Irvine, Marie E. Blamkie, L. O. Griffith (a stunning decorative work), A. E. Albright, C. F. Browne, F. V. Dudley, T. C. Steele, R. Grafton, C. C. Davis, A. R. Shulz, Jessie B. Evans, C. R. Craft, Harriet Phillips, B. Sanzen, A. Juergens, Margaret A. Hittle, C. A. Herbert, Margaret Baker, J. E. Colburn, Oda W. Shulz, Mary Butler, Bolton Brown, C. E. Boutwood, C. W. Dahlgreen, J. Reichmann and J. A. St. John.

The Fine Arts Building prize, recently transferred to the Guild, was awarded to a figure painting, "In Pensive Mood" by Louis Rittman—Rittman, the young and fervid "modernist" upon whom Lawton S. Parker lavished much artistic encouragement, and still affectionately approves. Honorable mention was given "Late Summer Afternoon," by Leon Roecker and to Pauline Palmer's "Sketching Out of Doors."

The Chicago Ceramic Art Association surpasses its previous records in artistic decorations, in its annual exhibit at the Institute.

An exhibition of eighty-seven illustrations by Orson Lowell is on at the Academy of Fine Arts.

The artists are not flocking home with any apparent haste since the fine Autumn weather is giving them splendid colorings. Carl H. Krafts and Rudolph F. Ingerle are still in the Ozark country, Missouri, and the news comes from them of the organization of a school of Ozark painters. This is the third season of their painting in that colorful country.

There is an exhibition of modern American, French, and Dutch oils in the Thurber galleries—and the print rooms have new and important etchings and mezzotints. Etchings by Donald Shaw are installed in one of the Roullier galleries.

H. Effa Webster.

## TOLEDO.

The Museum will show during November, paintings by John Folinsbee and H. Leith-Ross, recently shown at the Katz galleries, N. Y., an exhibition by the Chicago Society of Artists, and another of painter etchings. In addition there will be on view a loan collection of paintings by old and modern masters of Europe, including Rembrandt, Hals, Bol, De Hoogh, Hobbema, Reynolds, Raeburn, Constable, Jacob Maris, Mauve, Van Dyck, and Bosboom.

The policy of the Museum has always been a broad one. This museum, so far as is known, is the first institution of the kind to adopt the motion picture as an educational feature. Pictures illustrating art, craftsmanship, industries, bird and animal life, travel, etc., are shown in the hemicycle on Saturdays, Sundays and holidays, which are free days. These motion picture exhibitions are largely attended, especially by children.

## Bernardsville Art Show.

At the Somerset Hills Country Club, Bernardsville, N. J., an interesting exhibition opened October 15th, consisting of sketches by the out-door painting class, which has worked all summer under the direction of Ellen Ravenscroft. Miss Ravenscroft is showing with the class work, a number of her paintings of the beautiful gardens in the neighborhood. Among the members of the class, represented in the exhibition, are Mrs. Joseph Larocque, Mrs. Grafton Pyne, Mrs. Kenneth Schley and Mrs. Arthur Whitney, Elsie and Caroline Stevens, Dorothy Mitchell, Helen Turnbull, Miriam Harriman, Florence Blair and Julie Steersberg. The younger girls, including Katherine Bliss, Esther and Dorothy Stevens, Elizabeth Larocque, Belle and Shirley Behrs, and Caroline Talmage are also represented by a group of watercolor and oil studies and some interesting memory compositions.

## PHILADELPHIA.

The 18th Annual Exhibition of watercolors and pastels at the Art Club opened yesterday.

The Philadelphia Chapter of the Institute of Architects at its annual meeting held last week elected Mr. Horace Wells Sellers, President; Mr. Edward A. Crane, Secretary; Mr. Edmund C. Evans, Treasurer, and Mr. Arthur I. Meigs, Librarian. The Chapter was organized in 1869, chartered in 1872 and included as charter members most of the leading local architects of that day. A standing committee for the preservation of Historic Monuments has already been responsible for many restorations to the original appearance of Independence Hall and its environment and seems a most appropriate activity for the Chapter in a locality of so many old landmarks.

Messrs. Gregg & Leisenring, architects, of Washington, D. C., are collaborating with Richard E. Brooks, sculptor, in the design of the monument, to cost \$30,000, to be erected to the memory of Robert Morris at the entrance to the Parkway near City Hall.

The collection of Chinese Porcelains which Duveen Brothers are sending to the University of Penna. is now being installed in the new rotunda of the Museum. Some unexpected delays have occurred in the completion of the room where these works will be exposed, owing to complications over the proper lighting arrangements, but this has finally been adjusted. The work of installation and the preparation of the catalog will occupy at least two months more, and the collection will probably be open to the public in December.

An instructive and amply illustrated brochure by Dr. Edwin Atlee Barber, Director of the Pa. Museum, treating of and cataloging the collection of Tiles on exhibition there, should prove a most valuable handbook to the visitor. Fine examples of Mexican Majolica tiles, large panels of modern Spanish, Russian and American work are among the attractions to the connoisseur of this form of ceramic art.

Eugene Castello.

## OBERLIN (OHIO).

The Oberlin Art Association opened its fourth season of exhibitions and lectures with an interesting exhibit of thirty-one oils and pastels by representative American painters.

The artists represented include: Emil Carlsen, John Carlson, Charles H. Davis, Arthur B. Davies, Paul Dougherty, Ben Foster, Frederick C. Frieseke, Daniel Garber, Birge Harrison, Childe Hassam, Charles W. Hawthorne, Robert Henri, L. H. Meakin, Richard Miller, Chauncey F. Ryder, William Sartain, W. Granville Smith, Theodore C. Steele, Gardner Symons, Frederick J. Waugh, F. Ballard Williams and Charles M. Young.

The art committee of Oberlin College has purchased from the exhibition John Carlson's "Passing Winter" and Robert Henri's "Spanish Gypsy Girl" for the College collection.

The next exhibition early in the winter will be one of a collection of American Watercolors.

## MONTREAL.

On Monday in the main gallery of the new Museum there was opened, under the auspices of the Art Association of that city, an exhibition of 65 pictures by American artists loaned by R. C. & N. M. Vose of Boston. Features of the display are groups of works by Paul Dougherty, J. Alden Weir, J. Francis Murphy, Mary L. Macomber, C. H. Woodbury, and Charles H. Davis.

## ART IN AMERICA.

In the October number of Art in America, the acting editor, Prof. Frank Jewett Mather, Jr., writes of "Three Early Flemish Tomb Pictures," the illustration showing a Daret in Mr. John G. Johnson's collection; a De la Pasture and a diptych attributed to Gerard David in the Fogg Museum at Cambridge, and an example of the "Master of the St. Ursula Legend," owned by Mr. Philip Lehmann. Dr. Oswald Siren discusses "The Earliest Pictures in the Jarvis Collection," at Yale, Hervey E. Wetzel treats of the Persian and Indian pictures in the Boston Museum, and R. Meyer-Riefstahl describes the "Early Textiles in the Copper Union Collection."

The "Notes on Spanish Pictures in American Collections" by Dr. August L. Mayer is illustrated by reproductions of Mr. Archer M. Huntington's "St. Paul," by Ribera, sold by the Ehrich Galleries and which he says is a superior example, an "Interior" by Herrera, the Elder and a "Martyrdom of St. Stephen" by Legote, owned by Mr. Eugen Boross, and Mazo's "Portrait of a Man" in the collection of Mr. William P. Douglas. Dr. Mayer pronounces the much discussed Portrait of Philip IV in the Boston Museum, attributed to Velasquez "a poor copy."

## BOSTON.

The art season may be said to have opened (with eclat) when the "Guild of Boston artists" first-of-the-year "one man" show is on, although in this case it is a two women duet, in oil paint and clay, by Marie Danforth Page and Lucy Fisher Richards as performers. Mrs. Page's canvases are good; Mrs. Richards' sculpture is also good; as although no especially new notes are struck, the familiar truths are well told and are sufficiently original in design to hold the attention among several figure studies and portraits by Mrs. Page. "The Sisters" and "Her Littlest One" are of note. Mrs. Richards' "Portrait of Miss Theresa Weld," a young girl skating, and a fountain design, "Lilies," demonstrate her ability.

Mrs. W. Scott Fitz has added to her frequent and opportune gifts to the museum, three Italian primitives, a panel attributed to Barabry di Modena, a Head of the Magdalen by Segna di Buenaventura, and another panel attributed to the School of Simone Martini.

A general exhibit of work by members of the Society of Arts and Crafts is on at the City Club.

The Fogg Museum at Cambridge has lately acquired several prints, a rare little etching of a man in armor by Hirschvogel, a drawing by Altendorfer, and a print by the Master E. S. In November there is promised an important showing of early Italian prints, some owned by the University, others lent by friends. All the prominent American collectors have volunteered to help make this the greatest exhibition of its kind ever held in America.

In another Temple of Art in the famous group of arts cold storage repositories in the vicinity of Copley Square, is now an exhibition by a painter of Taozniu—one Charles King Wood. In 47 works whose subjects were found in Sicily, Egypt, the Alps, the Dolomites, Greece and Crete, this artist exploits, with considerable success, well trodden tourist parts.

Bigelow and Kennard's gallery is now largely occupied with small sculptures.

A collection of etchings by Donald Shaw MacLaughlin is now on view in a local gallery.

In the Vose Galley, the exhibition of works by the late William Keith of California continues. In the second gallery there is a showing of modern Dutch and French oils.

John Doe.

## SAN FRANCISCO.

Photography seems rapidly passing the stage wherein it is described as hard, cold or merely technically beautiful. By some magic process the feeling of the painter or sculptor has crept into the pictures made by J. Dunbar Wright of New York, who shows a collection of marvelously beautiful photographs in the Schussler galleries. They are printed on Japanese tissue, and though such a background is probably more sympathetic than ordinary papers, the result is not wholly due even to that.

Wright has secured a filmy, floating impression that appears impossible to have emanated from anything but a brush or soft pencil, and the subjects vary from Algeria to Saint Augustine, Florida, with scenes from Crete, Venice, Arizona, Massachusetts and the ever-alluring Monterey.

Wright is a man of many arts, and while far from being a dilettante, his inclination leads him to express himself in many lines, but the expression is finished and all loose ends caught up into place with the care of a professional craftsman.

Twelve charcoal drawings by Xavier Martinez, now shown at the Print Shop of Hill Tolerton, reveal the artist as a master of the medium. He has not worked seriously in charcoal since his student days in Gerome's Paris Studio—but the present display proves that his taking it up again will benefit the American art world.

Miss Marion Froelich has been exhibiting a series of studies and sketches of the Exposition in a local gallery which have greatly increased her reputation. Her work in the lighter medium is facile and most colorful.

## The Century for November.

The November Century opens with the first chapters of Stephen Whitman's "Children of Hope," the capital illustrations being by F. R. Gruger. Oliver Herford illustrates in his quaint style his ode "To a Goldfish." George Wright furnishes the drawings with Jerome K. Jerome's "His Evening Out." Col. F. Feyler writes of "The Swiss Military System," the illustrations being from photographs. A clever drawing by Everett Shinn accompanies Mary Heaton Vorse's story, "The Highest Power," and well characterized pen and inks by John Walcott Adams illustrate Princess Lazarovich-Hrebelianovich (Eleanor Calhoun's) "Pleasures and Palaces."

## CINCINNATI.

The opening meeting of the local Woman's Art Club was held Oct. 9, with an interesting informal talk on Lithography by Mr. A. de Montluzin. The speaker, who is an "expert" in this particular branch of art, illustrated his remarks with posters showing various stages of the process.

It was Mr. de Montluzin's opinion that there is a large field open to women artists in the realm of poster-lithography.

Miss Elizabeth James, a native of this city, whose New York studio is well known to poster-artists, was present at this meeting.

The original design for the large Christmas poster, "The Nativity," which was displayed on the billboards of New York as well as of other large cities, was made by a well-known local artist, Edward C. Volkert. This poster was displayed in no less than 57 churches in the U. S. and Canada, and was produced in twelve colors at a great expense to the company.

Mr. Volkert is more famous, however, as a landscapist and painter of cattle. He has just completed two large wall panels, called "New England Pasture," and "A Breezy Day," which are to be placed in the large assembly hall at Woodward High School. They convey good out-of-door effects which will make them especially attractive to young students.

The pupils each contribute five cents a week toward this Art League Fund, and make one large purchase a year.

Mr. Volkert, to whom they gave their commission for the class of 1915, has long had a studio in New York, and has painted much in the East.

Upon the invitation of Director Gest of the Museum, Mr. Volkert, will hold his first large exhibit at the Museum early in November. His show will include over 70 oils and watercolors. On this occasion his two mural decorations will be on public view for the first time.

Mr. Norbert Heermann has just returned from a sketching tour in an exceedingly picturesque region near White Water, Southern Indiana.

Anna Louise Wangeman.

## AN APPRECIATIVE TRIBUTE.

Mr. Roger Fry pays the following appreciative tribute to the memory of the late Sir William van Horne in the October Burlington Magazine.

"Sir William van Horne was one of the most striking and picturesque figures among the great collectors of America. A big, burly figure overflowing with vitality, he took his chances in society as he had taken them in the backwoods of Canada, with a genial and unpretentious simplicity of manner. He did not care to hide behind the entrenchments of etiquette and formality with which most of the newly rich protect their sensitiveness to criticism. On his frequent visits to New York he would put up at one of the big hotels. There he was entirely accessible to anyone who would spend long nights in the Cafe discussing Japanese pottery, the ideal planning of cities, Chinese scripts, Dutch painting, cattle breeding and bacon curing, or who would listen to his racy descriptions of his adventures in planning the Canadian Pacific Railway.

"At his home in Montreal his guests would spend the day looking at his vast and varied collections of old masters and of Japanese pottery. In the evening discussions on some of his so diverse hobbies would go on till well into the early hours, and it was currently believed that when all his comparatively youthful guests had at last dropped off to bed, Sir William retired to an immense attic fitted up as a studio, and there by the aid of an intense arc light would begin to paint one of the ten-foot canvases of Western Canadian scenery which filled up and gaps in his walls as yet uncovered by old masters.

"His curiosity and his power of acquiring knowledge were as insatiable as his energy was restless and untiring. In his attitude to art these characteristics were apparent. His temperament and his past life had been too active to allow of any profound or contemplative enjoyment of beauty. Whatever his unusual faculties enabled him to grasp in a rapid glance he enjoyed exuberantly, but beyond that he never cared to penetrate, too many other curious and odd interests being at hand to solicit his attention. I believe his knowledge of Japanese pottery was remarkable, but I think what attracted him most was the possibilities of connoisseurship which this study afforded him. He used at one time to offer to tell the maker of a piece without seeing it, by feeling it with his hands held behind his back, on condition that if he was right the piece should be his, and if wrong he should pay a forfeit; but, according to his own account, he was so frequently right that the Japanese collectors with whom he played the game, finally fought shy of the ordeal.

"His collection of old masters, as may be imagined, was as varied and odd as his tastes. It was full of out of the way and curious things which other collectors would have overlooked, but as far as I recollect it was not a choice collection, and contained few indisputable masterpieces. But I may be underestimating it, for certainly after all these years, and having only once visited his collection, I find my memory of Sir William van Horne's personality, of his abounding vitality, and his rough-and-ready comradeship more interesting and arresting than any of the objects which he had acquired."

## TAPESTRIES AT PA. MUSEUM.

George Leland Hunter, author of "Tapestries, Their Origin, History and Renaissance," has organized a tapestry loan exhibition for two weeks at the Pa. Museum, to open Monday. It is to be similar to the exhibitions organized by him last year at the Brooklyn and Buffalo museums, and at the Avery Library of Columbia University, and like them will be accompanied by lecture promenades which are such an attractive feature of Mr. Hunter's classes on tapestries, rugs and furniture at the Metropolitan Museum.

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EXHIBITIONS.**

Anderson Galleries, 15 E. 40 St.—Exhibition from Oct. 30 to Sale Nov. 3 and 4 of Mitsuo Komatsu, Japanese Color Prints, Drawings and Books.  
Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.  
Bonaventure Galleries, 601 Fifth Ave.—XVIII Century French and English Engravings, Oct. 16-30, inclusive.  
Daniel Gallery, 2 W. 47 St.—Works by American painters.  
Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters.  
Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.  
Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 4.  
Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Keppel & Co., 4 E. 39 St.—Etchings and Drawings by E. D. Roth, to Oct. 23.  
Etchings by Dutch Masters from Rembrandt to Brauer, Oct. 28-Nov. 20.  
Knoedler Galleries, 556 Fifth Ave.—Etchings by J. McBey, to Nov. 6.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Exhibition of American Pictures, to Oct. 27.  
Works by Hayley Lever, Oct. 28-Nov. 13.  
MacDowell Club, 58 W. 55 St.—Works by Kathleen Houlahan, Aline Bernstein, Edith Reynolds, Amy Londener, Burt Cressey, Meta Cressey, Ruth Takoli and Albert Oleson, to Nov. 2.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.  
Morgan and Altman collections on public view.  
Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—Autumn Exhibition of American Works, to Oct. 23, inclusive. A. W. Bahr Exhibition of Early Chinese Art, Oct. 28-Nov. 20.

Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navahoe Blankets and Mexican Serapes, to Nov. 1.  
Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.  
National Arts Club, 119 E. 19 St.—Fifth Special Exhibition Society of Illustrators to Oct. 31.  
N. Y. Public Library, Print Gallery (321)—“Making of a Line Engraving.” On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—“Making of an Etching.”—“Making of a Wood-Engraving.” On indefinitely.—Stuart Gallery (316)—“Recent Additions.” On indefinitely.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.  
Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.  
Ralston Galleries, 567 Fifth Ave. Prints by Arlent Edwards.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.  
Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Harrington Mann, to Oct. 30.  
Paterson, N. J., City Hall.—Textile Exhibition to Oct. 31.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part I of the fine Library of John E. Burton, of Milwaukee, embracing the largest collection of printed material regarding Abraham Lincoln ever placed on the market, Afternoons, Oct. 25, 26, 27, 28 and 29.—Part VI of the Autograph Collection formed by the late John Boyd Tracher, rare English Autographs, Afternoons, Nov. 3 and 4.—Japanese color prints, original drawings, and Japanese books, the property of Mitsuo Komatsu, of Tokio, on exhibition Oct. 30 to sale evenings, Nov. 3 and 4.—Part II of the Burton Library, embracing rare gold, silver, and copper American and foreign coins, Afternoons of Nov. 5.—Part III of the Burton Library, fine miscellaneous books, five sessions, beginning Monday, Nov. 8.

Stan. V. Henkel's Rooms, 1304 Walnut St., Phila.—Engraved Portraits of Napoleon, etc., afternoons Oct. 20 and 21. Letters of Gen. Beauregard, afternoon and evening, Oct. 25.

C. F. Libbie & Co., 597 Washington St., Boston—Books and Pamphlets of the late G. E. Littlefield, bookseller, Oct. 26 and 27.

**EXHIBITIONS NOW ON****Works by Anne Goldthwaite.**

A minimum of means for a maximum of results, seems to be the motto of Anne Goldthwaite, who is showing to Nov. 13, in the galleries of the Berlin Photographic Co., 305 Madison Ave., a collection of her pictures in oil and watercolor, as well as a number of etchings. And often the end justifies the rather rough and summary means.

Perhaps the most vital and satisfactory of her works, which have humans for models is her “Self Portrait.” With Cardinal Gibbons she has not been so successful, just missing the likeness, as she has in the study of Mr. William J. Guard. The portrait of “The Artist's Brother,” on the other hand, is full of life and evidently like.

Two effective sketch heads are of the late Monsignor Benson and Dr. Bellinger. The presentation of Miss Katherine Dreier is decorative and the heads of young Fraulein von Knapitsch and “Dick” are capital.

Among the landscapes in oil the best are the impression of the “Luxembourg Gardens,” “On the Banks of the Loire,” “Aunt Molly's Back-Yard” with its brilliant sunlight, the vivid “August,” “Perdido Bay” and “Cotton Bales.”

The watercolors are summary, and at times effective memoranda, seldom rising to the height of “A Church in Champagne.” For etching, the artist has a real talent, the examples being all of interest, although the dancers are fuller of movement than of grace or beauty. Admirable however are the “Hill-side, Ile-aux-Moines” and the brilliant little seated female nude seen from the back. Miss Goldthwaite is distinctly a personality.

A. v. C.

**Moorepark's Decorative Panels.**

In some decorative panels by Carton Moorepark at the Folsom Galleries, 396 Fifth Ave., the arrangement of foliage and tall grasses with wonderful birds from the Bronx Park Aviary is most decorative. Manchurian Cranes, with vivid red heads, enormous Vultures, Pelicans and brilliant Macaws, lend themselves admirably to this sort of work and make a gorgeous riot of

color. The medium used is pastel and the rare tonal quality and texture could hardly be produced with oils or water colors.

**Americans at Macbeth's.**

The Macbeth galleries, 450 Fifth Ave., have followed the woman's suffrage exhibition, with a general display of canvases by American painters, which is to remain until the Hayley Lever show opens on Oct. 28. Messrs. Friesseke and Miller are in the lead with a couple of their attractive presentations, of the ever divine and not always too fully clothed, feminine. The first shows a young woman by her washstand clad only in a kimono and glimpsing a friend through a lattice, while the latter's subject is seated at her toilet table trying on a necklace. Ivan I. Olinski also presents an attractive girl in a kimono and Charles Hovey Pepper offers an Italian girl ripe as a pomegranate.

There is none of the bon bon box and confection, in Frank H. Desch's attractive and strongly handled figure of a young girl seated in full sunlight, on a bench at the seaside. Robert Henri sounds a true note with his vigorous head of a not altogether lovely old man and Emil Carlsen is represented by his son with a book canvas.

The slap and dash vigor of Hayley Lever are well shown in a large St. Ives subject and there is a refreshing village street scene by Chauncey P. Ryder. Great simplicity in stretch of stretch of sea and shore is shown by J. Breyvogel. There are besides landscapes of note by J. F. Murphy, Osip L. Linde, W. L. Paddock—a powerful “Early Spring in the Berkshires,” W. Sartain, F. B. Williams, J. Alden Weir, a veritable idyl, W. H. Howe, Gardner Symons, Guy C. Wiggins, James Knox, Gifford Beal, H. W. Ranger, John F. Carlsen, and A. J. Waugh, and a marine in the vigorous manner of Paul Dougherty.

A. v. C.

**Americans at Milch's.**

A feature of the autumn opening exhibition at the Milch Gallery, 939 Madison Ave., is a charmingly characteristic example of the veteran, E. L. Henry. The title is “Summer Boarders,” and the canvas shows an old farmer in a buckboard driving two city people homewards from the station. It is a subject, in which the artist always excels.

There are Walter Palmer snow scenes in the display, and attractive examples of the art of Ernest Lawson, Leonard Ochtman, Joseph Boston, A. L. Groll and F. W. Kost—a delightful little fantasy by F. S. Church, one of the late B. M. Shurtleff's wood interiors and “A Symphony” by Theresa Bernstein, which is less conservative than the other canvases shown.

Richard Maynard exposes “The Yellow Rose,” a portrait of a vivacious young girl seated by an open fireplace, and Edward Dufner's “Gathering Laurels” and “Morning Sunshine,” are joyous and charmingly fresh in color. By Charlotte Coman, a landscape painted in the Springtime has charm and the tender green of the foliage is fresh and realistic.

H. C. R.

**Sargents at Knoedler's.**

At Knoedler's Galleries three of Sargent's recent works are shown, all vigorous outdoor pictures. One entitled “Piazza Signoria Opposite the Loggia,” was presented by Mr. Sargent to Alphonse Le Gros. There is also a Twachtman snow scene which has rare charm, a Wyant wood interior, a portrait study by Douglas Volk, some delightful little Barbizons, a landscape by John W. Beatty, and numerous other canvases of interest. A special exhibition of the works of the gifted young Scotchman, James McBey, whose etchings and watercolors, sixty-four in all, are most appealing, is also open. In the watercolors, many of which were painted in the vicinity of the artist's birthplace, he proves himself a master of that tricky medium and that he possesses originality and a nice color sense. The story of his artistic development is an interesting one. He was entirely self taught and raised in an anything but artistic environment, so the word gifted may be aptly applied to his work.

**Portraits by Harrington Mann.**

Harrington Mann, in an exhibition of portraits now on at the Scott and Fowles Gallery, 590 Fifth Ave., demonstrates his ability to crystallize a passing mood in his alluring portraits of small children. Little “Miss Grace Wagner,” “Curtenius Gillette, Jr.,” “Miss Elizabeth Kendall,” with her pet rabbit, “Miss Sara Frances Barrow” and other captivating youngsters, are skillfully portrayed. In the portraits of T. C. Dennehy's children, if the background had been a bit simpler the charm of the little faces would have been accentuated. Portraits of “Mrs. Devereux Milburn” and her sister, “Mrs. F. Skiddy Von Stade (the Misses Steele)” have rare charm and “La France,” the artist's wife, is a delightful characterization of young womanhood.

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**Autographs**—Part VI of the Thacher Collection. Letters, documents and manuscripts. Some of the finest material offered in years. To be Sold on the afternoons of Nov. 3 and 4.

**Japanese Art**—The fine Collection of Mitsuo Komatsu of Tokio. On Exhibition from October 30 to Sale on Evenings of November 3 and 4.

**Coins**—The extraordinary Collection of American and foreign rarities made by John E. Burton. To be Sold on the Afternoon of Friday, November 5.

**OTHER ANNOUNCEMENTS LATER.**

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**Etchings by A. A. Blum.**

Some thirty-nine etchings by A. A. Blum, a young Cincinnati artist and a pupil of the Museum there and the Academy Schools in New York, make up the first display of the season in the Print Gallery connected with the Ehrich Galleries, No. 707 Fifth Ave. The exhibition is also the first to be held by the artist in the Metropolis.

Mr. Blum has been an earnest and diligent student of the world's master etchers, and especially of Whistler, Zorn and Seymour Haden, and the majority of the plates shown are reflections of the work of the last three men. They are good reflections, however, and evince long and careful study—a sympathetic feeling and unusual grasp of the picturesque in subject. Nine plates entitled “Rhythm of Line—a Sequence” are original and have a grace of line and facility that suggest Matisse with a decidedly strong decorative feeling. Mr. Blum's work and progress will bear watching.



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**Annual Exhibit of School Art League.**

Under the auspices of the School Art League an exhibition of Art in Relation to Women's Work is being held in the galleries of the American Fine Arts Society, 215 West 57 Street. It is an exhibition of work by girl pupils of the High Schools of New York City, showing not the product of individual teacher or school but a comprehensive contribution representing what has been accomplished by the associated body of instructors.

It is fascinating to see what children can achieve with efficient guidance. There are costume designs, original and practical, interior decorations, sketches in tempera from models, and designs in free brush work, taught at the Julia Richman High School during the first year of the commercial course. One also finds parasols, hats and decorative hat boxes, table linen, infants' wear and sofa cushions. In most of the work a nice color sense is indicated. The dolls dressed to represent fashions in vogue at various periods compare very favorably with those shown at the Metropolitan Museum a short while ago.

**Arlent Edwards Prints at Ralston's.**

At the Ralston galleries, 567 Fifth Ave., there is now on an exhibition of some 50 mezzotint engravings by S. Arlent Edwards. A display of the delicate and sympathetic reproductive, or rather interpretive art, of this producer of hand colored prints is always welcome, and the present large display is thoroughly representative. All the most sought after impressions appear, such as "Lady Hamilton as Nature," "The Calmady Children," "Duchess of Devonshire and Child," "Henrietta as Flora," the Botticelli and Luini Madonnas, "La Belle Ferroniere," "Baptista Tornabuoni," "Anne of Cleves," "Rembrandt's Mother," "The Parson's Daughter" and "Mona Lisa."

**Mrs. Blommers' Pastel Portraits.**

Caroline Bean Blommers is showing several pleasing little portraits in pastel and some theatrical posters, one of "Florence Walton and Maurice," and one of "Mrs. Vernon Castle," designed for Miss Elizabeth Marbury—at Powell's, 983 6th Ave. In the sketch of Mrs. Castle, quite a bit of that dainty lady's personality has been caught and the arrangement is decidedly chic. Among the most pleasing portraits is one of little "Lisbeth Higgins." There are also two attractive paintings of garden flowers and a small landscape by Mr. B. J. Blommers.

**AMONG THE DEALERS.**

A daughter has arrived in the household of Mr. and Mrs. William Ralston, Jr., who, with the infant's youthful grandparents, Mr. and Mrs. Louis Ralston, are receiving congratulations.

M. Franc de Francheville, who married last year Mlle. Andree Lenique, the portrait painter, has become associated with the Ehrich Galleries.

Mr. Blackie Murdoch, an English art writer and critic, whose work specially on Black and White and Lithography, has appeared in leading art magazines is now in charge of the Print Gallery, connected with the Ehrich Galleries, No. 707 Fifth Ave.

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Opens ..... Nov. 16  
Closes ..... Jan. 2, 1916  
Entries by ..... Oct. 22  
Works received ..... Oct. 25—Nov. 2

**NEW YORK WATER COLOR CLUB—26th Annual Exhibition.**

Opens ..... Nov. 6  
Closes ..... Nov. 28  
Works Received ..... Oct. 22 & 23

**SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).**

Opens ..... Nov. 7  
Closes ..... Dec. 12  
Entries by ..... Oct. 9  
Works received ..... Oct. 25

**PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.**

Opens ..... Oct. 24  
Closes ..... Nov. 21  
Entries by ..... Oct. 16  
Works Received ..... Oct. 16

**PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).**

Opens ..... Nov. 7  
Closes ..... Dec. 12  
Entries by ..... Oct. 16  
Works received in Philadelphia ..... Oct. 18, 19 and 20

**SOCIETY OF PORTRAIT PAINTERS (With N.Y. Watercolor Club).**

Works Received ..... Oct. 29 and 30

**Prints at Bonaventure's.**

The dignity, grace and charm, of the French and English prints of the XVIII Century, are well exemplified in the display now open in a newly arranged gallery at Bonaventure's, 601 Fifth Ave. which remains to Oct. 30. Here are, for instance, "Le Carquois Epuisé" of Baudouin engraved by Delaunay; Fragonard's "La Coquette Fixée," reproduced by Couche, Auguste St. Aubin's "Le Concert et Le Bal" by Duclos; Tauney's "Foire du Village le Tambourin," in colors by Des-Courties, Nattier's "Madame la Duchesse de en Hebe" by Hubert, Moreau's "Les Precautions," Moreau le Jeune's "La Petite Loge" by Patas, Northcote's "A Visit to Grandmother" by J. R. Smith, and Lawrence's "Miss Farren" by Bartalozzi.

**MacDowell Club's Opening Show.**

The MacDowell Club opened its season Thursday last, with a group of works by ten painters, Aline Bernstein, Bert Cressy, Meta Cressy, Emily Goldberg, Kathleen Houlahan, Amy Londoner, Albert Olson, Edith Reynolds, Carl Springhorn and Cora Louise Venon.

Among the most notable canvases are Amy Londoner's portraits, particularly one of Mary Lolio, a young girl with her face brimming over with merriment, some strong character studies, beautifully painted and decidedly Henriettesque, by Kathleen Houlahan, charmingly fanciful subjects by A. Olson, the most attractive of which are "The Lonesome Sung Lady," "Poppies" and "Pan's Island" and landscapes by Edith Reynolds, poetic and nice in color.

Carl Springhorn's "Red Figure on Beach," "Pink Figure on Beach," etc., are weird in conception and crude as to color. Bert and Meta Cressy show brilliant impressions of Spanish Gypsies, Mexican scenes and children in the open with gaily colored flowers. In these, as in most of the works shown, Henri's influence is noticeable.

**Homer Watercolor Display.**

Art lovers should greet the rare opportunity to study Winslow Homer, afforded by the comprehensive collection of his watercolors, loaned to the Brooklyn Institute and now shown there.

Homer had no vaulting ambitions. Unhindered by the traditions of any school he painted for the sheer joy of it, and his work has rare human interest and spontaneity. The examples shown at the museum range from sketches made at Houghton Farm, in the early seventies to "Driftwood"—the one oil on view, the last picture he ever painted, and include Adirondack, Tynemouth, Prout's Neck and tropical scenes. There are many of his incomparable marines.

**ART AND ARTISTS.**

Edwin B. Child, the portrait painter, has recently moved from his studio in Washington Square South to the Crown Studio Building in 59th Street. Mr. Child has just completed a large portrait of a well-known principal of one of New York's High Schools.

John Flanagan has sent colored plaster casts of his Aetna Ins. Co. bas-relief panels to Hartford for temporary placement in the setting where the finished bronzes will soon be installed. One of these panels is a full length full size portrait of the founder of the Aetna, the father of U. S. Sen. Morgan G. Bulkeley.

George Luks has had a busy summer. At his studio in Edgecombe Road, Washington Heights, one sees a stunning large park picture, rich and brilliant with summer greens of lawn and tree and the white dresses of women and children. A blue marine with pleasure boats and holiday figures is another fine canvas of late production. Luks has also recently painted a bust portrait of James Britton.

Clara Tice's decorations for the Edison "Thimble Theatre," 5th Ave. and 8th St., are among the latest productions of the clever young woman, whose drawings in line and watercolor attracted attention when shown last season. Miss Tice has just been subjected to mock trial at Bruno's Garret on the charge of having overstepped, in treating the nude, the bounds set by the late Anthony Comstock.

Miss Janet Scudder has removed her studio from 507 West 57th St. to 603 Madison Ave.

F. S. Church has returned to his studio in Carnegie Hall.

On Thursday last ground was broken for Anna Vaughan Hyatt's statue of Joan of Arc, at Riverside Drive and 93rd St.

Berenice Langton has moved from the Sherwood Studio Building to 33 West 67 St.

George Bellows has returned from Ogonquit, Me., and is at his studio, 146 East 19 St.

Harrington Fitzgerald, the veteran Philadelphia artist, has been granted a copyright for twenty-eight years for his five-act Romantic Play, "The Million Dollar Necklace." The scene of the drama is laid in N. Y. City and Newport. Mr. Fitzgerald is also putting his play in novel form, and arranging it for photoplay production.

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A. Richard Henry Dana memorial exhibition consisting of pictures, books, letters, and other articles was opened on Wednesday at the Widener Memorial Library at Cambridge in celebration of the 100th anniversary of the birth of the author of "Two Years Before the Mast."

The Craftsman for October has an illustrated article on "Jerome Myers as an Etcher and a Student of Human Nature."

The New Library Art Club of Indiana has been organized at Indianapolis largely through the efforts of Mrs. H. B. Burnet.

Statues of "Sculpture" by D. C. French and "Painting" by Louis St. Gaudens have recently been unveiled in front of the City Museum at St. Louis.

Mr. James Fay, for many years a well known dealer in antiques, his last rooms having been in the old Progress Club building on West 42nd St., where the new Stern Brothers store now stands, was recently appointed chief of the 5th Division of the Custom House Appraisers and has charge of the fixing of duties on art importations, a post filled so well for many years by Mr. Michael Nathan, now with Lewis & Simmons.

Stephen Parrish gave 116 of his etchings to the N. Y. Public Library instead of 10 as previously stated through error.

Arthur Allan Wenzell, the 16 year old son of Albert Beck Wenzell, the well known illustrator, was killed in an automobile accident on Sunday near Englewood, N. J., where his father lives.

The Blair collection of Gothic art and 41 sculptures by Paul Manship are attracting much attention at the Albright Gallery in Buffalo. There is a fully illustrated catalogue of the Blair collection.

Albert Gleizes, a French "cubist" painter and his wife Juliette Roches Gleizes, are recent additions to New York's art colony.

Miss L. F. Rosenthal has opened a sculpture class at her studio, 6 Macdougall Alley.

Paul E. Harney, the St. Louis painter of chickens, has been seriously ill.

Abastenia St. Leger Eberle has reopened her sculpture class at her studio, 206½ West 13 St.

The fall exhibition at the Arlington Galleries, 274 Madison Ave., contains a large 1868 Samuel Colman of the Hudson at Storm King, Bierstadt's Mt. Tamalpais, Cal., and a beach scene by Gari Melchers.



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